

"DOCTOR WHO"

TTT

"THE GREEN DEATH"

by

ROBERT SLOMAN

EPISODE THREE

Producer .....	BARRY LETTS
Director .....	MICHAEL BRIANT
Script Editor .....	TERRANCE DICKS
Production Assistant .....	JOHN HARRIS
Assistant Floor Manager .....	KARILYN COLLIER
Director's Assistant .....	BRENDA LOADER
Designer .....	JOHN BURROWES
Costume Supervisor .....	BARBARA KIDD
Make Up Supervisor .....	ANN RAYMENT
T.M.1.* .....	MIKE JEFFERIES
T.M.2. ....	TERRY WILD/TOMMY DAWSON
Sound Supervisor .....	RICHARD CHUBB
Grams. Operator .....	GERRY BORROWS
Vision Mixer .....	JOHN GORMAN
Floor Assistant .....	JAMES PINER
Camera Crew .....	TEN (PETER GRANGER)
Film Cameramen .....	BILL MATTHEWS
Film Sound .....	KEN LOWE
Film Editor .....	SIMON WILSON
Visual Effects .....	ALASTAIR MACKAY
Inlay Operator .....	RON OATES/COLIN MAPSON/ RICHARD CONWAY
	NICK RODGER

Monday 16th April 1973

STUDIO T.C.3.

11.00 - 13.00	Camera Rehearsal (with T.K.)
13.00 - 14.00	LUNCH
14.00 - 18.30	Camera Rehearsal (with T.K.)
18.30 - 19.30	DINNER
19.30 - 20.00	Sound and Vision Line Up
20.00 - 22.00	RECORDING VTC/6HT/85251 with T.K.

TRANSMISSION:

Saturday 2nd June 1973

"DOCTOR WHO"

"THE GREEN DEATH"  
/EPISODE THREE/

C A S T   L I S T

Doctor Who ..... JON PERTWEE  
Jo Grant ..... KATY MANNING  
Brigadier Lethbridge Stewart. NICHOLAS COURTNEY (+ Film)  
Stevens ..... JEROME WILLIS  
Hinks ..... BEN HOWARD  
Elgin ..... TONY ADAMS  
Clifford Jones ..... STEWART BEVAN  
Dave ..... TALFRYN THOMAS (Recorded with Ep.2.)  
Nancy ..... MITZI MCKENZIE  
Fell ..... JOHN ROLFE  
Minister of Ecology ..... RICHARD BEALE  
Boss's/Mechanical Voice ..... JOHN DEARTH

Non-Speaking Artists

Wholeweal Members

Lotus Position Girl ..... Jean Channon  
Sculptor ..... Ken Hanniwell  
Long haired boy ..... Keith Norrish  
Hippy Girl ..... Alison Daumler  
Hippy Boy ..... Robert Birmingham  
Flautist ..... Jessica Stanley-Clarke  
  
Cabinet Minister ..... Evan Ross  
Prime Minister ..... Brychan Powell

## B.B.C. Television DRAMA EARLY WARNING SYNOPSIS

DEPT.  
FROM

SERIALS

BARRY LETTS

PRODUCER OF

DOCTOR WHO

BBC 1

BBC 2

XXXXX

STORY EDITOR

TITLE OF PLAY, SERIES EPISODE OR SERIAL

Project Number

DOCTOR WHO

THE GREEN DEATH

Duration:

AUTHOR (AND TRANSLATOR)

-2342/7006

DRAMATISED/ADAPTED BY

ROBERT SLOMAN

DIRECTOR (IF KNOWN)

-

Rec. Week &amp; Day (if known)

MICHAEL BRAY

TX Week &amp; Day (if known):

Studio

Cast: \*

Large (20 plus) / Medium / Small (6 minus)

Approx. No. &amp; Type of Sets

Possible Film Requirements

TYPE OF DRAMA:

Modern or Period (give date):

Comedy Drama, Suspense Thriller, etc.

SCIENCE FICTION ADVENTURE

BRIEF OUTLINE OF PLOT:

(Information in brackets NOT FOR PUBLICATION)

Global Chemicals has set up a Research Centre at Llanfairfach, near the coast of South Wales. While it has a genuine project on hand, the field trials of a new method of 'cracking' crude oil, it also houses the giant computer which deals with the entire world-wide operations of the company.

The trials have proved an enormous success, much to the delight of the badly unemployed villagers, thrown out of work by the closure of the valley coal mine. The Government has given permission - and what's more, money - for the setting up of a full scale refinery.

The plans of G.C. are not without opposition. Clifford Jones, the wild-eyed, wild haired boffin of about thirty, famous for winning the Nobel prize for his work on DNA synthesis and notorious for his prophecies of ecological doom, has set up a community of cranks in Llanfairfach Valley. This is dedicated to demonstrating that the same way of life essential for planetary survival, is not only possible but vastly superior in quality to the usual twentieth century gruntyek and cetch.

The members of Jones's community, officially called 'Wholeweal', but probably known as the Nuthutch, are the natural enemies of Global Chemicals and all its works. Having campaigned for two years against G.C.'s despoliation and pollution of the world environment, they are doubly incensed (being only human) that their own small paradise is now threatened.

A mysterious death in an abandoned coal mine, followed by other strange and dramatic events, suggests that Clifford Jones' worries are not without foundation. Unit begins to investigate, with help from the Doctor. (He discovers that waste from the oil refinery pumped into the abandoned mine has brought to life a swarm of giant green maggots, whose very touch is fatal. Moreover, the strange and hostile behaviour of Global Chemicals stems from the fact that the firm's giant computer has developed a will of its own and has taken over the minds of those working for the company.)

The Doctor battles against time to defeat the power-mad computer and remove this new menace to the ecology of Earth.)

RECORDING  
RUNNING ORDER

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
1.	CLOCK ON: 1.  T.K.30: Dur: 32" Opening Titles			S.O.F.	1.
	PAUSE				
1.	1. Int. Coalmine (Pool Area)	JO DOCTOR MAGGOTS	DARK	Green 3A, Al, 5A, 2A Pulsating light. Star Filters	2- 8
	PAUSE				
4.	3. Int. Coalmine  /PAUSE/	JO DOCTOR MAGGOTS	DARK	3 A, Al, 5A, 2A/B 4A - Model C.S.O. - G.P.L. Star Filters	9- 12
	PAUSE				
8.	6. Int. Coalmine  /4 PAUSES/	DOCTOR JO	DARK	2B/C, 5B, 1A, B1/2 C.S.O. 2 and 4A (Mod Gr en Lights Model and set Star Filters	13- 19
	PAUSE				
11.	8. Int. Coalmine  /PAUSE/	DOCTOR JO 3/4 EGGS	DARK	1A, Cl, 2C 1A-Tilted	20- 26
	PAUSE				

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
18.	<u>14. Int. Coalmine</u>	DOCTOR JO	DARK	3B,1B,D1,2D Mirror Shot	27- 32
PAUSE (RECORDING BREAK)					
6.	<u>4. Int. Global Chemical Corridor</u>	FELL ELGIN	DAY	2E,C2,3C	33- 38
7.	<u>5. Int. Pump Room</u>	FELL ELGIN	DAY	3C,B3,4B	39- 41
PAUSE					
12.	<u>9. Int. Pump Rdom</u>	FELL ELGIN	DAY	2F,C2,3D,B3,4B Effects dials.	42- 54
PAUSE					
20.	<u>15. Int. Pump Room</u>	ELGIN FELL	DAY	2F,C2,3D,B3,4B	55- 60
21.	<u>16. Int. Pipe (No 2.)</u>	JO DOCTOR		1C + S/M	61
c					
21.	<u>17. Pump Room</u>	ELGIN FELL MECHANICAL VOICE, DOCTOR JO Monitor		2F,C2,3D,B3, 4B Inlay 1 on 2	62- 69

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
23.	<u>18. Int. Pipe (No.2.)</u>	DOCTOR JO		1C + S/M	70
23.	<u>19. Int. Pump Room</u>  <u>/PAUSE/</u>	ELGIN FELL DOCTOR JO		2F, C2, 3D, B3, 4B + 4A on model Oil	71- 85
	PAUSE				
27.	<u>21. Int. Pump Room</u>	JO ELGIN DOCTOR FELL		2E, C2, 3C, B3, 4B/C	86- 88
28.	<u>22. Int. Global Chemical Corridor</u>	ELGIN		2E, C2	89
28.	<u>23. Int. Pump Room</u>	ELGIN DOCTOR JO	DAY	2F, C2, 3C/D B3, 4B	90- 98
	RECORDING      BREAK				
32.	<u>25. Int. Global Chemical Corridor</u>  <u>/PAUSE/</u>	ELGIN DOCTOR JO FELL	DAY	1D, 2G, 3E, D2, + F/R S/M's. Slung	99- 104
	PAUSE				
9.	<u>7. Int. Director's Office</u>	BRIG. STEVENS	DAY	2H, C3, 3F, D3, 1E	105- 119
	PAUSE				

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
15.	<u>10. Int. Cabinet Room at No.10</u>	MINISTER OF ECOLOGY PRIME MINISTER CABINET MINISTER	DAY	4D, B3 + distort phone.  Telephone link - Stevens/ Cabinet Room. Distort both ends and hear each other.	120
16.	<u>11. Int. Director's Office</u> (Intercut with Cabinet Room)	STEVENS BRIG.	DAY	1E, 4D + distort	121- 125
17.	<u>12. Int. Cabinet Room at No.10.</u>	MINISTER OF ECOLOGY PRIME MINISTER CABINET MINISTER	DAY	4D + distort	126
17.	<u>13. Int. Director's Office</u>	BRIG. STEVENS	DAY	3F, C3, 1E	127- 128
PAUSE					
26.	<u>20. Int. Director's Office</u>	STEVENS BRIG.	DAY	2H, C3, 3F, D3, 1E	129- 133
PAUSE					

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
30.	24. Int. Director's Room  /7 PAUSES/	FELL STEVENS (Montage Hinks) BOSS'S VOICE	DAY	G 2H, C3, 3E, D3 1E, 4E pushing 3's cable. Assorted C.S.O. 134- shots + K lens + mirrolon sheet 155 + replay line.	
PAUSE					
33.	26. Int. Director's Office	STEVENS BOSS'S VOICE	DAY	2H, C3, 1E, 4E oscill.	156- 157
PAUSE					
40.	28. Int. Director's Office	STEVENS HINKS	NIGHT	2H, C3, D3, 1E	158- 163
PAUSE					
34.	27. Int. Wholeweal Living Room	CLIFF DOCTOR JO BRIG. FACE Extras	NIGHT	4F, 1F, B4, 2J/K, C4, 3H + f/g dingle for 2J. During middle of scene remount 3 on 2nd creeper.	164- 196
PAUSE					
41.	29. Int. Cliff's Lab.	DOCTOR BRIG.	NIGHT	2L, A2	197
PAUSE					
41.	30. Int. Wholeweal Living Room	JO CLIFF DOCTOR BRIG.	NIGHT Fire Glow	5C, B4, 1G, 2M	198- 215
PAUSE					
46.	32. Int. Wholeweal Living Room  /3 PAUSES/	JO MAGGOT	NIGHT	D 5G + 3J (C.S.O.) Overlay 3 on 5 3 on creeper	216- 219
PAUSE					

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
45.	<u>31. Int. Cliff's Lab.</u> <u>/RECORDING BREAK/</u>	EGG MAGGOT	NIGHT	1H, 2N, 3K, 5E	220-222
	P A U S E				
46.	<u>T.K.32A: Dur: 52"</u> Closing Credits			S.O.F.	223
2.	<u>/FILM TO BE RECORDED/</u> <u>T.K.31. Dur: 15"</u> <u>Ext. Pit Head</u>	AMBULANCE MEN, VILLAGERS, WHOLESALERS BAG.	DAY	S.O.F.	224
33.	<u>T.K.32: Dur: 15"</u> <u>Ext. Global Chemical</u>	FELL 2 GUARDS	DAY	S.O.F.	225

## "DOCTOR WHO"

SERIAL TTT

by

Robert Sloman

## "The Green Death"

## EPISODE THREE

CLOCK ON 1  
S/B TK  
RUN TK

1. TELECINE 30: Dur: 32" S  
Opening Titles S/I T/J 1. "The Green Death"  
2. By Robert Sloman  
3. Episode Three

END OF TELECINE 30

**CUT TO BLACK**

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**P A U S E**

---

/RECAP OF EPISODE TWO INSERTED HERE/

/3A, A1, 5A, 2A/

2. 3 A /1. INT. COALMINE (POOL AREA)

Star Filter  
 MS Mine.  
 Let DR./JO  
 in R. to M2-s.

(JO AND DOCTOR WHO  
 ARE TRAPPED BY THE  
 MAGGOTS)

LIGHTING  
 Green  
 pulsating  
 light

JO: There's no way out.

DOCTOR WHO: Nil desperandum, Jo.

3. 2 A JO: But those things,/

Star Filter Crawling around in the green  
 Over top snipe stuff. You saw what happened to  
 CU JO. the others./

4. 3 A /  
 CU DR. DOCTOR WHO: we mustn't let these  
 touch us. Now let's see.

5. 2 A How can we get out of here./

Star Filter (HE LOOKS UP AND  
 M2-s DR./JO. AROUND, SIZING UP  
 THE SITUATION.)

Let them go. JO: What about that?

6. 5 A /  
 Star Filter (SHE POINTS TO AN  
 LS Truck UPTURNED COAL TRUCK)  
 DR./JO in L.  
 b/g.

7. 3 A S/F DOCTOR WHO: The very thing. Quick,  
 CM2-s DR./JO. get it onto these rails./

8. 5 A S/F (THEY STRUGGLE TO LIFT  
 CS Truck's IT, USING LARGE STAVES AS  
 wheels and LEVERS.)  
 rails.

DW

(Pause)

- 4 - (A)

3.

/3A, A1, 5A, 2A/B, 4A(Model)/

9. 5 A S/F      /3. INT. COAL MINE.

MLS Truck  
JO/DR.

/LIGHTING/

Pulsating  
green

(JO IS IN THE NOW  
UPRIGHT TRUCK.)

DOCTOR WHO IS  
GETTING INTO IT)

DOCTOR WHO:  
done any punting?

Ever

JO: No.

DOCTOR WHO: Now's your chance to  
learn. Here. (cont ...)

(2 Next)

- 4 - (A)

(DOCTOR WHO GIVES  
JO ONE OF THE STAVES  
THEY USED AS LEVERS)

DOCTOR WHO: (cont) Off we go.

(JO GETS THE IDEA.

THEY PROPEL THEM-  
SELVES PAINFULLY  
ALONG BACK THE  
TUNNEL)

DOCTOR WHO: We can't go that way.  
The rail's blocked.

10. 2 A S/F

MC2-s  
JO/DR.

(WE SEE THAT A  
LOT OF ROCKS HAVE  
FALLEN ACROSS THE  
RAIL.

THEY ARE UNABLE  
TO GET PAST THEM)

DOCTOR WHO: We've got to go  
through the cave.

JO: Through those things?

/V.T. EDIT. IN EYELINE SHOT POOL EP.2/

(SHE POINTS TO THE  
SEETHING POOL)

DOCTOR WHO: It can't be more than a  
foot deep.

JO: I can't, Doctor. I just can't.

DOCTOR WHO: Come on, Jo. We've been  
in worse spots than this.

JO: It's not that I'm afraid  
exactly. It's those things ...

(SHE SHUDDERS)

(5 Next)

- 5 -

DOCTOR WHO: Then close your eyes.

(JO TAKES A DEEP  
BREATH)

11.

5 A S/F

MLS TRUCK JO/DR.

Pan truck R. to  
arch (Do not  
see C.S.O. cloth)  
Let them go.JO: All right.DOCTOR WHO: Good girl.(THEY BEGIN TO PULL  
THEIR WAY ACROSS  
THE LAKE, A PRETTY  
NASTY EXPERIENCE,  
WITH THE LIQUID  
SEETHING AND THE  
MIGGOTS SNAPPING)

2 to B

PAUSE

/SET TRUCK TO CROSS CSO/

12.

2 B 50VLS  
C.S.O. Cloth  
Truck  
travel  
L-R.

O/L 2 on 4

4 ACS Cave.  
Hold shot  
for full  
crossing.

PAUSE

(Pause)

- 8A -

6.

/2B/C, 5B, 1A, B1/2, 4A(Model)/

13. 2 B S/F      6. INT. COALMINE / /LIGHTING/  
Pulsate  
set and  
model  
green.

Let JO/DR.  
through in MLS  
Include half of  
truck.  
O/L 2 on 4  
4 A  
Closer shot  
cave. (No water)

P A U S E

14. 2 B /  
Low MCU DR.  
Let him in L.  
out R. Then  
A/B for JO.  
O/L 2 on 4  
4 A  
CS back of  
Cave. Soft  
focus.

JO: (SHAKILY) I've heard of  
boating lakes but this is  
ridiculous.

P A U S E

15. 4 A /  
CS Water and maggots  
Hold for 10 seconds.

P A U S E

16. 4 A /  
CS. Maggots on  
rocks. Hold for  
10 seconds.

STRIKE FLAT                    R E C O R D I N G     B R E A K     B to 2, C to 1  
5 to B, 2 to C, 1 to A

17. 5 B S/F /  
Cave entrance.  
Truck in L.  
f/g. Pan DR./JO  
R.                    DOCTOR WHO: Well done, Jo.  
                          JO: Now what?

DOCTOR WHO: We go up, I hope.

(2 Next)

- 8A -

Pan DR. R.

18. 2 C S/F  
MS DR.  
 (Use f/g.)

(DOCTOR WHO PEERS  
ABOUT.) /

DOCTOR WHO: We go up this crevice.  
 It was marked on the map.

19. 5 B  
MS JO/DR. in R.

JO: How do you know it leads to  
 the surface?

Let them go.

DOCTOR WHO: That stuff must have  
 got down here from somewhere.  
 If there's a way down, there's  
 a way up. And I think I know  
 where it will lead ...

P A U S E

CAMERA 5 CLEAR TO PUMP AREA - PARKING
--

(1 Next)

- 9 -

/1A,C1,2C/

20. 1 A /8. INT. COAL MINE.

Tilted L.  
LS down crevice  
DR./JO. climb  
up diagonally  
across frame.

(DOCTOR WHO IS  
HELPING JO UP  
A CREVICE IN  
THE ROCK)

DOCTOR WHO: If I remember, it gets  
easier further up.

Hold DR./JO.  
to M2-s.

(THEY STRUGGLE  
UPWARD)

21. 2 C /  
MCU JO.  
DR. in L.  
for C2-s DR./JO.

(SHE SHIES AWAY.

IN A SMALL LEDGE  
THERE ARE THREE OR  
FOUR LARGE EGGS  
ABOUT THE SIZE OF  
A RUGBY BALL)

DOCTOR WHO: What is it?

P A U S E for 1.

22. 1 A  
CS EGGS and tilt. JO: They look like eggs.

23. 2 C  
C2-s A/B DOCTOR WHO: I think I'm beginning to understand.

24. 1 A DOCTOR WHO: No, hang on./ I've got  
LS EGGS. R. to one of these.  
frame. DR. in L.  
and tilt.

25. 2 C

26. 1 A / A/B (HE PULLS OUT A  
PAIR OF GLOVES  
AND PUTS THEM ON.  
HE EMPTIES THE  
REST OF HIS FIRST  
AID Haversack AND  
GINGERLY PUTS ONE  
OF THE EGGS IN IT)  
CU JO.  
JO into L. frame  
Let both go R. Now on you go Jo, as quick as you can.

(JO NEED NO URGING)

P A U S E

2 to D
1 to B
4 to B

STRIKE  
EGGS

3B,1B,D1,2D

27. 3 B /14. INT. COAL MINE.

Tilted L.  
Low LS Crevice.  
F/g bottom frame  
L. "Egg" Ledge  
L. frame.  
JO/DR. through  
frame L.- R.

(DOCTOR WHO AND  
JO CLIMB  
LABORIOUSLY  
UPWARDS. AFTER  
A WHILE THEY  
COME TO THE END  
OF THE FAULT IN  
THE ROCK.)

28. 1 B /

No Tilt  
Low. JO into  
MS L. Pan her  
R. to MS.  
(Do not see round  
R. corner)

THEY CLAMBER  
ONTO A SORT OF  
LEDGE)

JO: (EXHAUSTED) That's it, then.  
We can't get out.

(DOCTOR WHO IS  
PRETTY TIRED TOO) /

29. 2 D /

Low MS DR.

DOCTOR WHO: Nonsense. This is exactly  
what I expected. Just a short traverse  
to the North ... /

30. 1 B /

M2-s DR./JO.

JO: And how are you going to know  
which way is North?

31. 2 D /

Low MS DR.

DOCTOR WHO: Oh, but I always do,  
don't you? Like a homing pigeon? No? ...  
Come on ... (cont ...) /

Pan him R.  
to pipe.

(DOCTOR WHO STARTS  
TO WALK ALONG THE  
LEDGE)

JO in L. for  
ML2-s.

DOCTOR WHO: (cont) Ah! I was right!

(HE HAS GONE ROUND  
A CORNER AND FOUND  
THE END OF A LARGE  
PIPE SLOPING  
UPWARDS AT AN ANGLE  
OF SOME SIXTY  
DEGREES)

JO: Of course.

Let DR. go  
bottom frame.

(INSIDE THE PIPE  
ARE FOOTHOLDS  
LIKE THE RUNGS  
OF A LADDER)

DR.: This way Miss Grant.

32.

1 B

Mirror Shot  
down pipe  
DR/JO.

(HE HELPS HER UNDER /  
SO THAT SHE CAN GO  
UP FIRST)

JO: What's that smell?

DOCTOR WHO: Crude oil. Or rather  
crude oil waste. You can see it on  
the sides of the pipe.

(Break Next)

- 19 -

JO: So this leads up to  
Global Chemicals?

DOCTOR WHO: Where else? Up you go.

---

P A U S E (RECORDING BREAK)

---

1	to	C
2	to	E
3	to	C
4	to	B

/2E,C2,3C/

33. 3 C /4. INT. GLOBAL CHEMICALS. CORRIDOR. DAY

LS Corridor

"A"

ELGIN in LS

crosses D/S.

FELL in from L.  
to ML2-s ELGIN/

(FELL IS STOPPED  
BY ELGIN)

FELL. Fav.

ELGIN.

ELGIN: Have you heard? They've  
brought another two out of the  
mine. One dead, the other dying.

FELL: Yes, I heard.

ELGIN: Is that all you can say?  
Do you feel no responsibility at all?

34. 2 E  
MCU FELL

FELL: I? Why should I?

35. 3 C  
MCU ELGIN  
36. 2 E  
BCU FELL

ELGIN: You told them we had no cutting equipment and you knew we had./ And I'm sure you know something about what's going on down in that mine. /

FELL: No, I ...

37. 3 C  
BCU ELGIN  
38. 2 E  
BCU FELL

ELGIN: For heaven's sake man, tell the truth./ Others might die if you don't. /

(FELL'S FACE CONTORTS FOR A MOMENT. THEN IT REVERTS TO ITS FORMER IMPASSIVITY)

As FELL moves zoom out to include  
ELGIN L. frame.  
Let FELL go R.  
Hold ELGIN to door in MS.

FELL: You are mistaken.

(HE WALKS ON JERKILY AND GOES THROUGH A DOOR MARKED 'RESTRICTED. AUTHORISED PERSONNEL ONLY').

ELGIN STURES AFTER HIM, BEWILDERED AND WORRIED.

AFTER A MOMENT, HE MOVES TO THE DOOR.)

39. 4 B 50

VLS FELL and set. Pan FELL R. Pan him L. and track into LS. 5. INT. PUMP ROOM.  
Door L. frame.

(BELL IS IN THE FOREGROUND, ADJUSTING SOME CONTROLS, WITH HIS BACK TO THE DOOR.)

40. 3 C  
MS ELGIN in door.  
Hold him to b/g.

(AS ELGIN SLIPS  
INSIDE, FELL MOVES  
TO READ SOME DIALS  
AND COMPARE THEM  
WITH HIS CLIPBOARD.)

41. 4 B  
MS FELL.  
ELGIN in b/g.

ELGIN HIDES AND THEN  
PEEPS OUT, WATCHING  
FELL AT HIS SEEMINGLY  
INNOCUOUS WORK.)

---

PAUSE

---

2 to F
3 to D

(Pause)

- 12A -

16.

/2F,C2,3D,B3,4B/

42. 4 B / 9. INT. PUMP ROOM

MS FELL  
across f/g  
Desk.  
ELGIN b/g.

(ELGIN STANDS  
WATCHING  
FELL AS HE PULLS  
A LEVER.)

/GRAMS/

A ROARING SOUND  
IS HEARD.

Roaring  
sound

43. 2 F /

CS DIALS showing  
tanks filling.

(3 Next)

- 12A -

TWO LARGE DIALS  
BEGIN TO OPERATE,  
ONE SHOWING A TANK  
EMPTYING, AND THE  
OTHER SHOWING A  
TANK FILLING.

VISUAL/EFFECTS/  
Go dials.

44. 3 D

LS ELGIN.  
Pan him R. to  
tank and LS.

THE NEEDLES MOVE  
SLOWLY./

BELL SEEKS ELGIN)

BELL: What are you doing here?  
This is for authorised personnel  
only.

45. 4 B

MS FELL

ELGIN: Come on, Charlie. You know  
quite well that I'm as 'authorised'  
as you are./

BELL: Not for here.

46. 2 F

MCU ELGIN

ELGIN: Why?/ What's so special about  
this room?/

47. 4 B

MCU FELL

BELL: Nothing./

48. 3 D

MS ELGIN

Pan him R. to  
FELL. Let  
him go.

ELGIN: Looks like a pumping control  
to me. That's not a security area.

Track into  
MS FELL.

BELL: So there's nothing to see.  
Why don't you go away?

ELGIN in L.  
to CM2-s  
FELL/ELGIN.

ELGIN: Oh, but I'm interested.  
You're venting one tank and filling  
another, is that it?

BELL: Yes. For cleaning purposes.

49. 2 F  
CS DIALS

50. 3 D  
CM2-s A/B

ELGIN: I see. Now that one refers  
to the main waste tank on level four.  
Where is this one, the one you're  
filling?

BELL: Close to it.

ELGIN: The next big one? On level  
three?

BELL: Yes.

Pan up with  
ELGIN. Pan him  
R.

51. 4 B (Tracked in)  
MCU FELL.

ELGIN: But that's a heavy duty pump  
working. You shouldn't need anything  
more than gravity feed. /

52. 2 F  
MCU ELGIN

BELL: I ... I made a mistake; it's  
a tank on a higher level. /

53. 4 B  
A/B

ELGIN: There isn't one on a higher  
level. No! Hang about: There's  
the new special tank on the west  
storage bay of course.

54. 2 F  
A/B

BELL: Excuse me, I can't answer any  
more of your questions. I am busy. /

ELGIN: Of course, old man, of course.

(HE STARTS TO LOOK  
ROUND THE EQUIPMENT.  
BELL IS VERY  
AGITATED)

P A U S E

/2F,C2,3D,B3,4B/

55. 3 D /15. INT. PUMP ROOM.

MCS FELL.

ELGIN into b/g.

Let ELGIN go

Hold FELL.

ELGIN into

MCU f/g.

Pan him R.

to port.

ELGIN: And directly under us is the old West Seam of the mine. So all you do is pump the waste over to this tank, open the sluice and let it flow into the old mine workings.

(HE GOES TO A  
TRANSPARENT POIT  
IN THE WALL)

What's this? The pipe itself? Some sort of inspection chamber?

56. 4 B (Tracked in) /

MCU FELL

(BELL DOES NOT  
ANSWER)

57. 2 F  
MCU ELGIN.

You knew all along, There is a connection between those deaths/in

58. 4 B  
BCU FELL

the mine and our oil waste, isn't there?

59. 2 F  
CM2-S FELL/ELGIN

BELL: (HE IS STRUGGLING TO TALK)  
Danger. Death. /

60. 4 B  
A/B

ELGIN: Tell me, man. /

(BELL SNAPPING  
BACK INTO  
BRAINWASHED  
PERSONALITY:)

BELL: You are mistaken. I must complete the transfer. Leave me alone.

61. 1 C (Tilt)  
LS Up Pipe

/1C, + S/M/

16. INT. PIPE. (No.2)

/GRAMS/  
Distant  
oil.

JO: Doctor.

DOCTOR WHO: Yes.

JO: There's a sort of vibration in this pipe. Can you feel it?

DOCTOR WHO: I can indeed.

Let them go.

JO: What does it mean?

DOCTOR WHO: (GRIMLY) We'd better hurry.

62. 3 D  
MS FELL.  
ELGIN leans  
into M2-s

/2F,C2,3D,B3,4B,1C/

17. INT. PUMP ROOM.

ELGIN: I don't know what's happened to you Ralph , but you've got to fight it.

63. 2 F (BELL STRUGGLES WITH HIMSELF AGAIN.) / /LIGHTING/ Light flash by C.S.O. Screen.

CS Light and C.S.O. Screen.

SUDDENLY THERE IS A HARSH BUZZING FROM THE PANEL, RED LIGHTS AND A MECHANICAL VOICE SAYS 'INTRUDER IN THE AREA. INTRUDER IN THE AREA. INTRUDER IN THE AREA. LOCATION - CHATTER - CHATTER - CHATTER. SECTION 2 LEVEL FOUR VISUAL IDENT AVAILABLE'.

64. 4 B (Tracked in) M2-s FELL/ELGIN BELL SNAPS BACK INTO CHARACTER AND PRESSES A BUTTON. / A TV MONITOR REVEALS DOCTOR WHO AND JO CLIMBING THE PIPE) /LIGHTING/ Bring up yellow light

Deep LS C.S.O. across FELL f/g.

O/L 2 on 1

1 C

No Tilt LS down tube.

ELGIN: It's that Doctor chap. And there's a girl with him.

66. 3 D M2-s FELL/ ELGIN BELL: (INTO MICROPHONE) Intruders located. Unauthorised entry into pipe.

ELGIN: You mean they're actually in the pipe? We've got to get them out.

67. 2 F CS DIALS (THE DIALS HAVE NOW REACHED EMPTY AND FULL RESPECTIVELY.) /VISUAL/ EFFECTS/

A BUZZER SOUNDS AND LIGHTS FLASH) /GRAMS/ Buzzer

68. 3 D M2-s A/B BELL: (INTO MICROPHONE) Tank voiding operation completed. / Waste disposal under way.

(BELL PULLS A  
LEVER AND A  
RUSHING SOUND  
IS HEARD)

/GRAMS/  
Oil  
Rush  
Distort

Track into  
C2-S.

ELGIN: Waste? You're putting the  
waste into that pipe? You'll kill  
them.

BELL: They are intruders.

69.    4 B  
      CU FELL

ELGIN: Turn it off, damn you.

BELL: I can't. The operation is  
automatic. Twenty-eight seconds to  
go ...

70.    1 C (Tilt)  
      IS Pipe

/1C,+ S/M/

18. INT. PIPE: (No. 2.)

Let them go.

(THERE IS A FEAR-  
SOME RUSHING NOISE)

/GRAMS/  
Oil  
rush.

DOCTOR WHO: Hurry. Jo, hurry!

(THEY CLIMB  
FRANTICALLY ON)

71.    3 D  
      CU ELGIN

/2F,C2,3D,B3,4B/A/

19. INT. PUMP ROOM.

DR./JO to  
pump room  
FAST.

(ELGIN IS WRESTLING  
WITH THE INSPECTION  
PANEL)

72. 4 B (Tracked in)  
CU FELL

ELGIN: Bell, for heaven's sake.  
There are two innocent people in  
there! We've got to save them.

(THE INTERNAL  
CONFLICT IS  
TOO MUCH FOR  
BELL WHO IS  
IN A TRANCE-  
LIKE STATE OF  
SCHIZOID WITH-  
DRAWAL)

BELL: Not . . . possible.

(3 Next)

- 24 -

73. 3 D ELGIN: Yes it is./ We can open this  
M2-s FELL/ELGIN. door. How is it done?  
 Pan ELGIN R.  
 to door.

(BELL STARES  
 VACANTLY) /

74. 4 B  
MCU FELL

How is it done?

75. 3 D BELL: Unauthorised personnel. Not  
A/B ... in the interests of the company. /  
 Pan him L. to ELGIN: Interests be damned. It's murder!  
M2-s FELL/ELGIN You've got to tell me! How does it open?

(HE SHAKES BELL  
 BY SHOULDERS.  
 BELL IS CONFUSED) /

BELL: Murder ... unauthorised ... save  
 ... lives ... not ... permitted ...

(HE IS FIGHTING  
 A TERRIBLE  
 INTERNAL BATTLE.  
 HIS HEAD ROLLS:  
 HE IS SWEATING  
 HEAVILY; HIS  
 VOICE COMES IN  
 AGONISED GASPS. /

GRAMS  
 Oil rush  
 much closer  
 rising.

76. 4 B  
MCS JO/DR. in pipe

DOCTOR WHO AND  
 JO HAVE ARRIVED  
 AT HATCH AND  
 ARE TRYING  
 DESPERATELY TO  
 GET OUT AS  
 THUNDER OF THE  
 ONCOMING SLUDGE  
 GROWS. THE TIMING  
 NEEDLE ON THE  
 DIAL CREEPS TOWARDS  
 ZERO) /

77. 3 D  
C2-s A/B

ELGIN: Bell! Tell me! How do I open  
 the hatch! /

78. 4 B  
M2-s JO/DR.

ELGIN: Bell! Tell me! How do I open  
 the hatch! /

79. 2 F  
M2-s FELL/  
ELGIN.

(BELL WITH ENORMOUS  
EFFORT POINTS TO  
THE SWITCHBOARD)

Let FELL go.  
Pan ELGIN R.

BELL: Yellow button. Left side.

80. 4 B (HE COLLAPSES  
A/B ON FLOOR.) /

81. 2 F ELGIN RUSHES  
MS ELGIN and TO BOARD AND  
pan PUSHES BUTTON.  
Hold him to THE HATCH SWINGS  
desk. OPEN AND HE DRAGS  
JO AND DOCTOR  
WHO OUT. THEY  
CLOSE HATCH

82. 4 B QUICKLY AND  
M2-s DR./JO. WATCH AS THE SLUDGE  
Let them go. RUSHES PAST WINDOW

83. 2 F IN PIPE WHERE THEY  
A/B. DR./JO. HAD BEEN ONLY  
into 3-s. Let MOMENTS BEFORE.

84. 3 D /4 to A/ JO CANNOT BEAR TO  
C2-s DR./JO. SET YELLOW  
WHO'S CH ST, SHUDDERING) IN TUBE. /

P A U S E

85. 2 F CS Window in  
CS Window in pipe and  
edges.  
O/L 2 on 4  
4 A CS Effects  
tube and oil.

4 to C

P A U S E

/2E,C2,3C,B3,4B/C/

86. 4 C                   21. INT. PUMP ROOM. DAY.  
M3-s JO/DR./ELGIN.

(JO IS SITTING DOWN  
 RECOVERING WHILE  
 ELGIN AND DOCTOR  
 WHO EXCHANGE THEIR  
 KNOWLEDGE OF EVENTS)

Track into  
 MC2-s  
 DR./ELGIN.

ELGIN: But ... where can these creatures  
 have come from? Do you think they are  
 linked to the oil waste?

(BELL, UNNOTICED BY  
 THE OTHERS RECOVERS  
 CONSCIOUSNESS. HE  
 PULLS HIMSELF TO  
 HIS FEET. SHAKING  
 HIS HEAD TO CLEAR IT,  
 WHILE OTHERS CONTINUE  
 TO TALK)

87. 3 C                   MLS FELL.  
Pan him to door.

DOCTOR WHO: (OOV) In some way, they must  
 be. / The waste area seemed to be their  
 breeding ground.

ELGIN: (OOV) But the Director couldn't  
 have known anything about these ...  
 these maggots.

/4 to B/

(BELL STUMBLES OVER  
 TO DOOR. AS HE IS  
 MASKED BY SOME  
 APPARATUS, HE IS STILL  
 UNSEEN)

88. 4 B (Crabbed R)       (OOV) Nor/ could Bell, for that matter.  
M2-s DR./ELGIN.                   /DOOR SLAM/

Pan ELGIN L.

(BELL GOES OUT.  
LETTING DOOR  
SLAM BEHIND HIM.  
ELGIN RUNS TO DOOR  
AND LOCKS OUT)

89. 2 E  
LS Corridor  
Door R.

/2E,C2/

22. INT. GLOBAL CHEMICALS. CORRIDOR.

(BUT CORRIDOR IS  
BARE. ELGIN GOES  
BACK INSIDE)

90. 4 C  
MS ELGIN.

/2 to G/

/ C2,3C/D,B3,4C/

23. INT. PUMP ROOM. DAY.

91. 3 C  
MS DR.

ELGIN: He's gone.

92. 4 C  
MCU ELGIN.

DOCTOR WHO: Where? To tell the Director  
about us?

93. 3 C  
MS DR. to M2-s  
ELGIN/DR.

ELGIN: Perhaps - He was  
acting very strangely. Didn't seem to  
know which side he was on.

DOCTOR WHO: And which side are you on,  
Mr. Elgin?

ELGIN: I don't like what's happening  
here any more than you do.

94. 4 C  
MCU ELGIN.

DOCTOR WHO: Good man.

95.

3 C

MS JO.

Pan her L.  
to M2-s with DR.ELGIN: So what next? Beard the  
mighty. Stevens in his den? /(HE TEETH ARE CHATTERING.  
SHE IS EXHAUSTED AND IN  
A STATE OF SHOCK.)JO: Doctor, I ... I ... I'm so cold.

96.

4 C

MCU ELGIN.

DOCTOR: Good grief, what am I  
thinking of. Mr. Elgin can you get  
us out of here without our being  
seen? /

97.

3 C

MC2-s DR./JO.

ELGIN: We can take the back lift  
to the car park.

98.

4 C

MC 3-s

Hold exit.

DOCTOR WHO: Thank you. But ...  
what about your friend? /ELGIN: Even if he does go to  
Stevens, I doubt if he'll make  
any sort of sense.(JO MOANS AND  
PUTS HER HAND TO HER  
HEAD.)DOCTOR WHO: Let's go.

RECORDING BREAK

/1D, 2G, 3E, D2, F/R + S/M, Slung/

99. 3 E /25. INT. GLOBAL CHEMICALS. DAY.

LS Corridor and  
stairs b/g.  
ELGIN into MLS  
then DR./JO.  
Hold them to  
M3-s.

(ELGIN PEEPS ROUND  
A CORNER, TURNS AND  
BECKONS AS DOCTOR WHO  
AND JO FOLLOW HIM,  
FELL APPEARS,  
WALKING STRAIGHT  
TOWARDS THEM.)

ELGIN: Fell! (Continued)

100. 2 G /

LS Corridor.  
FELL into VLS.

Let him go.  
P A U S E

101. 3 E  
 3-s ELGIN/DR/JO.  
 FELL in L.  
 Hold him up stairs.

(BELL WALKS  
 UNSEEINGLY  
 STR.IGHT THRU.GH  
 LITTLE GROUP. HE  
 BREAKS I NT.O A  
 RUN. BY TIME HE  
 HAS REACHED THE  
 END OF THE LONG  
 CORRIDOR HE IS  
 MOVING QUITE FAST)

ELGIN: (Cont) Charles! Come back!

102. 1 D  
 Low with GUARD RAIL  
 f/g. Let FELL  
 fall through  
 frame.

103. 3 E  
 M3-s. Hold them  
 up stairs.

104. 1 D  
 Low M3-s. Zoom to  
 CU ELGIN.

(WITHOUT ATTEMPTING TO  
 STOP HIMSELF, AND WITH  
 A LAST CRY OF DESPAIR,  
 BELL CRASHES STR.IGHT  
 THROUGH THE PLATE GLASS  
 WINDOW AT END OF  
 CORRIDOR.)

F A U S E

/Set Cabinet Room/

/DR./JO change for wholeweal/

/2H,C3,BF,D3,1E/

105. 1 E / 7. INT. DIRECTOR'S OFFICE. DAY.  
CU BRIG.

He turns into  
CU.

(THE BRIGADIER IS  
WITH STEVENS)

106. 2 H  
M Deep 2-s  
BRIG./STEVENS.

BRIGADIER: There's no question of it,  
sir. This is now a security matter  
and UNIT is taking charge. My people  
will be arriving as soon as possible.

STEVENS: But ...

107. 1 E  
MCU BRIG.

BRIGADIER: This cannot be dealt with  
locally. I intend to request a full  
international investigation, under the  
auspices of the United Nations.

108. 3 F  
MS STEVENS

There's too much at stake.

DW

(On 3 Shot 108)

- 10 -

32.

Pan him to  
M2-s fav. BRIG.

109. 2 H  
MCU STEVENS

STEVENS: Indeed, Indeed. Our work  
is of - er - global significance ...  
However, I would point out a certain  
risk ... should it be thought that  
we are in any way connected with  
these deaths?

STEVENS:

110. 1 E  
MCU STEVENS

whole project might be closed down.  
Sentimental fools are always with us. /

111. 2 H  
MCU STEVENS

BRIGADIER: If it would become  
advisable to close down your plant ...

(STEVENS CONTROLS  
HIMSELF WITH  
DIFFICULTY)

112. 1 E  
CU BRIG.

STEVENS: That must never happen! /

Let him go.

BRIGADIER:

two of my people are still down  
there, in the gravest danger.

113. 3 F  
Low MS BRIG.  
Pan him R. onto  
STEVENS. Let  
BRIG. go.

If I consider it necessary to close  
Global Chemicals/... then closed it  
will be!

114. 2 H  
M Deep 2-s  
STEVENS/BRIG.

STEVENS: Brigadier! I advise you  
to be careful! Very careful indeed. /

BRIGADIER: Are you threatening me,  
Mr. Stevens?

115. 1 E  
MCU STEVENS

STEVENS: Yes, / I think perhaps I am. Or perhaps  
I'm just counselling a little prudence.

116. 2 H  
MCU BRIG.

BRIGADIER: If necessary I can bring  
influence to bear at Cabinet level. /

117. 1 E  
MCU STEVENS

- 10 -

(3 Next)

Let him go.

STEVENS: You have friends in  
high places, have you? Well,  
so have I.

118.

3 F

Low MS STEVENS.

Pan him to desk  
and sit.

(HE SPEAKS INTO  
THE INTERCOM)

119.

2 H

MCU BRIG.

Stella ..... get me the Minister  
of Ecology on the phone, will you?

(THE BRIGADIER IS  
SOMEWHAT TAKEN ABACK)

---

P A U S E

---

/4D,B3/

120. 4 D / 10. INT. THE CABINET ROOM AT NO.10. DAY.

Low MLS

MINISTER with  
shoulder and  
hands of  
PRIME MINISTER  
on L. frame.  
THIRD MAN R.  
frame.

(THE MINISTER OF  
ECOLOGY IS  
SPEAKING ON THE  
TELEPHONE. WE  
CAN SEE THE ELBOW  
OF HIS NEXT DOOR  
NEIGHBOUR BY HIS  
LEFT SHOULDER AND  
THE HANDS OF THE  
PERSON SITTING  
AT THE HEAD OF  
THE TABLE, ON  
HIS RIGHT)

At beginning of  
shot ZOOM to MS.  
(Count 10)

MINISTER: Fair enough, Jocelyn, but  
you have interrupted a Cabinet meeting,  
you know ... Who? Oh yes, the Unit  
chap ... Well, you'd better put him  
on ...

(HE LOOKS UP TO  
THE UNSEEN FIGURE  
ON HIS RIGHT)

Do forgive me, Prime Minister.

(HE TURNS HIS  
ATTENTION  
BACK TO THE  
TELEPHONE)

Ah, Brigadier. Unfortunate business,  
this ...

121. 1 E (Tracked in) /

HM2-s STEVENS/BRIG.

/1E,4D/11. INT. DIRECTOR'S OFFICE. DAY.

(STEVENS LISTENS  
WITH GRIM  
SATISFACTION  
AS THE BRIGADIER  
SPEAKS ON THE  
TELEPHONE)

BRIGADIER: I'd put it a little more  
strongly than that, sir ... Well, it  
seems to me that an International  
Investigation ... I don't agree at all,

122. 4 D  
MS MINISTER.

(INTERCUT)

MINISTER: Don't you, Brigadier?  
Interesting. Nevertheless, I strongly  
suggest that you put yourself and  
UNIT at the disposal of the Director  
of United Chemicals down there/ ... He  
is in by far the best position to ...

123. 1 E  
A/B  
As BRIG. turns  
track into MCU.

BRIGADIER: May I remind you, sir, that  
I answer to Geneva. Under Article  
Seventeen of the Third Enabling Act,  
the United Nations ... /

124. 4 D  
Deep 2-s cross  
f/g. faceless  
PRIME MINISTER.

MINISTER: I helped draft that act,  
Brigadier. May I remind you of  
Article Eighteen? 'Matter of Domestic  
Concern ...'? ... er ... paragraph  
three, if I remember rightly ....  
'... will place itself at the disposal  
of the Host Nation in all respects ...'  
The Prime Minister and I feel ... /

125. 1 E  
A/B

BRIGADIER: Sir, with respect, I  
strongly disagree

DM

(On 1 Shot 125)

- 17 -

36.

126.

4 D

A/B

/12. INT. CABINET ROOM. DAY.

4D/

(THE MINISTER  
COVERS THE  
TELEPHONE WITH  
HIS HAND)

MINISTER: Wretched fellow needs a  
swift kick on the backside ...

(HE HOLDS THE  
TELEPHONE OUT  
TO THE PRIME  
MINISTER)

Would you care to administer it,  
Jeremy?

(THE PRIME MINISTER  
TAKES IT)

127.

1 E

Low MCU STEVENS  
Pan R. to  
CU BRIG.

3F,C3,1E

13. INT. DIRECTOR'S OFFICE. DAY.

BRIGADIER: And what's more ... what  
did you say? Oh ...! Ah ... Good  
afternoon, sir ...  
... Duty? I think I ...  
I know that, sir ...  
... Is that an order, Prime Minister?  
... I see ... You leave me no choice ...  
(cont ...)

128.

3 F

CU STEVENS

(HE PUTS THE TELEPHONE  
DOWN AND TURNS TO THE  
SMUG STEVENS)

BRIGADIER: (Cont'd) You have very  
powerful friends, Mr. Stevens.

P A U S E

(CONT'D)

17

/2H,C3,3F,D3,1E/

129. 2 H / 20. INT. DIRECTOR'S OFFICE. DAY  
MCU STEVENS

STEVENS: We're not murderers,  
Brigadier. I am as eager as you  
are to prevent any further ... ah  
.... accidents. /

130. 1 E  
MCU BRIG.

BRIGADIER: Of course.

131. 2 H  
A/B

STEVENS: We shall co-operate  
with you in every possible way. /  
An office will be placed at  
your disposal, and my secretary  
will be pleased to /..

132. 1 E  
A/B

BRIGADIER:

no, thank you. My  
own staff will be joining me.  
And now, / - if you will excuse  
me, I must find out if there  
has been any news of the Doctor ...

133. 2 H  
Low M Deep 2-s.  
BRIG's trunk -  
STEVENS. Let  
BRIG. go. Hold  
STEVENS.

P A U S E

BRIG. CHANGE FOR  
WHOLEWEAL

/2H, C3, 3F/G, D3, 1E, 4E(onoscill.)/

134. 3 F /24. INT. DIRECTOR'S ROOM.

(DOOR BURSTS OPEN  
AND BELL APPEARS.  
STEVENS LOOKS UP,  
STARTLED. BELL  
STRUGGLES TO SPEAK)

/CHAIR/  
on 6"  
blocks

135. 1 E  
M2-s HINKS/STEVENS

136. 2 H  
MCU FELL

STEVENS: What is it, man? /

(BELL FIGHTS  
FOR A VOICE)

What is it?

137. 3 F  
M2-s HINKS/STEVENS.

Pan him R. to  
door. then M2-s  
STEVENS/FELL.  
Crab L. with  
FELL sit.

BELL: I ... have ... a ... a ...  
headache ... /

(STEVENS GETS UP,  
CLOSES DOOR AND  
CAUTIOUSLY  
APPROACHES HIM)

STEVENS: Of course you have. You've  
been overdoing it. Sit down.

BELL: My head ... help ... me.

(STEVENS TAKES HIM  
GENTLY TO A CHAIR  
AND SEATS HIM)

138. 2 H  
MS STEVENS

STEVENS: Of course I'll help you. / I  
helped you once before, remember? I'll  
always help you.

139. 3 F  
CU FELL

BELL: Once before ... once before... once  
before ... once before ... once before  
... etc. ad lib. / (Cont...)

140. 2 H  
M Deep 2-s  
FELL/STEVENS

(THIS IS A CRESCENDO FROM A LOW WHISPER TO AN ANGUISHED CRY OF TERROR. AS HE SPEAKS WE SEE HIS SUBJECTIVE VIEW OF STEVENS, DISTORTED IN BIG CLOSE UP, PEEPING INTO HIS FACE AND MOUTHING UNHEARD WORDS.

INTERCUT WITH THIS ARE VERY QUICK FLASHES. ALMOST SUBLIMINAL, OF THE EARLIER SCENE WHEN HINKS STOPPED HIM AT DOOR. FOLLOWING THE SHOT OF HINKS, THE INTERCUT SHOTS SHOW STEVENS APPROACHING WITH 'BRAINWASHING' HEADSET WE SAW IN EPISODE ONE. WE SEE THIS PUT ON BELL, AS HINKS HOLDS HIM DOWN. STEVENS SWITCHING A SWITCH AND A BIG CLOSE UP ( STILL IN SUBLIMINAL FLASHES) OF BELL WEARING THE HEADSET AND WRITHING IN AGONY. BELL'S MONOTONOUS SHRIEK STOPS ABRUPTLY. /GRAMS/ Record scream for dub.

141. 3 E  
MCU FELL. AS  
headset goes  
on, track into  
BCU.

BELL: (Cont) You've done something to my mind. /

142. 2 H  
2-s HINKS/STEVENS

(STEVENS CANNOT DENY IT. HIS FACE SHOWS PITY AS HE AND BELL LOOK AT EACH OTHER IN SILENCE. THE SILENCE IS BROKEN HARSHLY)

/LIGHTING/  
Yellow  
C.S.O.  
screen on.

143. 1 E  
CS C.S.O.  
Screen  
O/L 1 on 4  
4 E  
CS Oscilloscope

BOSS'S VOICE: The processing was a failure. This man is of no further use. I suggest self-destruct.

(STEVENS LOOKS UP,  
BELL CONTINUES TO  
STARE VACANTLY  
FORWARD)

144. 2 H \_\_\_\_\_ /  
MCU STEVENS

145. 1 E \_\_\_\_\_ /  
A/B  
O/L 1 on 4 /  
4 E \_\_\_\_\_ /  
A/B  
BOSS: You are a sentimentalist, Stevens.  
I repeat: Auto-destruct.

146. 3 E \_\_\_\_\_ /  
CM3-s HINKS/  
FELL/STEVENS  
Pan STEVENS R. and  
tighten with him.

147. 2 H \_\_\_\_\_ /  
CS BUTTON

148. 1 E \_\_\_\_\_ /  
MCU FELL  
Hold rise and zoom  
out with him to  
50° if possible.  
Pan him R. to  
door. Let him go.  
Hold STEVENS  
VLS Centre b/g.

(STEVENS GOES TO  
HIS CONTROL PANEL,  
AND RELUCTANTLY  
PRESSES A RED BUTTON.  
BELL STIFFENS,  
AND PUTS HIS HANDS  
TO HIS HEAD. THEN,  
DROPPING HIS HANDS,  
HE RISES AND MOVES  
ZOMBIE LIKE TO THE  
DOOR AND GOES OUT.

STEVENS STARES  
DULLY AFTER HIM.  
(HE SPEAKS TO HIMSELF)

/3 to G/

STEVENS: ... not necessary, surely ...

P A U S E

RESET FELL and chair to C.S.O. Area.
--

(Pause)

- 32A -

41.

/INSERTS/

149. 1 E  
CS Jack Plug on panel.  
STEVENS press it.

P A U S E

150. 1 E  
Tilt  
Shoot into mirrorlon.  
Hold STEVENS to BCU.  
DISTORT  
MIRRORLON

P A U S E

151. 1 E  
Tilt  
Shoot into mirrorlon.  
STEVENS into MCU and head set  
into VCS. Zoom into it.  
DISTORT  
MIRRORLON

P A U S E

152. 1 E  
HS Mirrorlon.  
HINKS leans into BCU.  
Zoom into him.  
DISTORT  
MIRRORLON

P A U S E

153. 1 E 50  
VLS STEVENS. Hold  
him to distort BCU  
0/L 3 on 1  
3 G  
FELL in lower  
L corner of  
frame.  
(STEVENS WALKS TO CAMERA 1.  
INTO LENS AND LOOKS R.)

P A U S E

154. 1 E 50  
CU HINKS  
0/L 3 on 1  
3 G  
A/B

P A U S E

155. 1 E Tilt  
MLS HINKS/STEVENS Tilt side to side.  
0/L 3 on 1  
3 G  
VLS FELL. Pan round in circles  
anti-clockwise. Zoom to  
MCU FELL still panning.  
(FELL WITH  
HEADSET ON  
FACE 3)

P A U S E

2H, C3, 1E, 4E (Oscill)

156. 2 H /26. INT. DIRECTOR'S OFFICE. DAY

MCU STEVENS.

through f/g window.

Crane up and hold  
him to desk.

(STEVENS TURNS AWAY  
FROM HIS WINDOW, LOOKING  
AS IF HE IS ABOUT TO  
VOMIT.)

F/G WINDOW  
SET

LIGHTING  
F/U YELLOW  
C.S.O.

157. 1 E (Tracked in)

Low LS C.S.O.

Screen.

Let STEVENS  
into MCU R.  
f/g.

BOSS'S VOICE: You are a  
sentimentalist, Stevens.

STRIKE  
WINDOW

O/L 1 on 4  
4 E  
LS Oscilliscope

(STEVENS SITS BEHIND  
HIS DESK AND STARES  
DULLY AT NOTHING.)

LOSE OVERLAY  
AS LIGHT FADES

FADE OUT  
YELLOW CSO

T/O 4

Track into BCU  
profile STEVENS.

P A U S E

/2H,C3,1E,4E(Oscill)/

158. 1 E 28. INT. DIRECTOR'S OFFICE. NIGHT.

High M Deep 2-s  
STEVENS/HINKS

(THE DIRECTOR HAS BEEN WORKING LATE. HIS DESK IS COVERED WITH PAPERS. HE IS SPEAKING TO HINKS, WHO HAS OBVIOUSLY HAD A FEW PINTS)

STEVENS: An egg? They've actually got an egg?

HINKS: That's what they're saying in the village, sir. There was this old toff in the pub ...

159. 2 H (Crabbed R)  
MCU HINKS

STEVENS: But the doctor and the girl are the only ones actually to have seen these creatures, is that right? /

HINKS: Load of codswallop if you ask me Mr. Stevens. But I thought I ought to tell you. /

160. 1 E  
MCU STEVENS

STEVENS: Quite right. Quite right.  
And where is this egg now? /

161. 2 H  
A/B

HINKS: Over at the Nut-Hutch. /

162. 1 E  
MCU STEVENS

STEVENS: I see. (HE SMILES) Then you'd better go and get it. /

163. 2 H  
MCU HINKS

PAUSE

5 to C
1 to F
2 to J

4F, 1F, B4, 2J/K, C4, 3H

164. 2 J /27. INT. WHOLEWEAL LIVING ROOM. NIGHT.

High VLS Table  
and group R. frame.  
Fire and extras  
L. frame.

(A NUMBER OF WHOLEWEAL MEMBERS ARE SEVERALLY 'DOING THEIR THING'. A GIRL SITTING CROSS LEGGED ON A LARGE CUSHION IS PLAYING THE FLUTE: A LARGE HEAVY BOOTTED LABOURING TYPE IS MODELLING A FINE ABSTRACT IN CLAY: ANOTHER GIRL IS STANDING ON HER HEAD WITH HER LEGS IN THE LOTUS POSITION. AT A TABLE, CLIFF JONES IS DRINKING A GLASS OF WINE WITH DOCTOR AND JO, AND BRIGADIER, WHO HAVE JUST FINISHED A MEAL. DOCTOR WHO IS BACK IN HIS OWN CLOTHES, WHILE JO IS DRESSED IN A FLOWING CAFTAN LIKE GARMENT WITH SEVERAL STRINGS OF LARGE WOODEN BEADS AROUND HER NECK. SHE LOOKS QUITE SMASHING.

As DR. speaks  
track through dingle  
and crane down to  
position K and 3-s  
DR./JO/CLIFF.

THEY ARE ALL ROARING WITH LAUGHTER AT SOME SALLY OF DOCTOR WHO'S)

DOCTOR WHO: And the moral of the tale is, 'Never trust a Venusian Shanghorn with a Perigosto stick.'

(THEY ALL LAUGH AGAIN)

CLIFF: A most useful moral, too, with endless applications, no doubt.

DOCTOR WHO: This wine is really excellent. I don't recognise the vintage...?

CLIFF: A naive domestic elderberry. Our Nancy's best. A little more risotto, Jo?

(HE POURS HER  
SOME MORE WINE)

JO: Oh, I couldn't. That was quite delicious. But, you know, filling.

NANCY into b/g.  
behind JO.

(NANCY  
APPEARS ROUND  
THE DOOR AND  
ADDRESSED  
DOCTOR WHO)

NANCY: Hey, Doctor you're  
Wanted on the telephone.

(NANCY  
DISAPPEARS)

Let DR. go. L.

DOCTOR WHO: Excuse me.

(HE GETS UP)

CLIFF: In the hell by the front door.

(THE DOCTOR GOES)

165.

3 H

MS BRIG,

More rice, Brigadier? /

166.

4 E

MS CLIFF

BRIG: I wish I could. What was that  
neat? /

167.

3 H

A/B

CLIFF: Not neat at all. Fungus./ My  
new hybrid.

168.

2 J

CM2-s JO/CLIFF

(THE BRIGADIER LOOKS  
THOUGHTFUL) /JO: Then you've really solved your  
problem? You've found what you're  
looking for.

169.

4 E

MS CLIFF

CLIFF: I wish I had. It tastes fine,  
it looks good; the texture's right ...  
but it's relatively low in protein -  
it's got to be picked at exactly the  
right moment /- and it has to be eaten  
- or dried straight away, or it goes  
off.

JO: So you've quite a long way to go.

170.

2 J

CM2-s

Let CLIFF go.

CLIFF: You could put it like that.  
Right down the Amazon River. In three  
months time ... Here, I'll show you ...

171.

1 F3-s BRIG./JO/CLIFF.  
across f/g. books.  
Crab R. to deep  
M2-s CLIFF/BRIG.(HE JUMPS UP AND ROTTLES  
ABOUT IN A GREAT UNTIDY  
PILE OF BOOKS)BRIG: So your research is all  
biological ...?

(2 Next)

-36-

172. 2 K MLS FLUTE girl. CLIFF: Mine is. The others ... well, take Joss down there, / tootling away on her little tin whistle; she's one of the finest mathematicians in the country, / She's doing a study of the probability factors in a projected future ecology.

173. 3 H MCU CLIFF CLIFF: ...

174. 1 F M2-s BRIG./JO. BRIG: Ah, and the chappie making the statue thing? /

175. 2 K MLS SCULPTOR CLIFF: Used to design supersonic aircraft. They even made one once. /

176. 1 F M2-s BRIG./JO. BRIG: What's he doing here? /

177. 3 H MCU CLIFF CLIFF: Making windmills. /

178. 1 F A/B BRIG: Oh. /

179. 3 H A/B CLIFF: And when Hilda's not upside down / she's writing a book on self - actualisation. She used to run an Encounter Group in Aldgate. / Ah, here it is ... "Down the Amazon with Rifle and Camera"

180. 2 K CU Girl in lotus position. Zoom out to MLS. CLIFF: ... "Down the Amazon with Rifle and Camera"

181. 1 F Deep 3-s. Hold CLIFF to LS BRIG./JO b/g. (HE FINDS THE BOOK HE IS LOOKING FOR)

It's practically unexplored territory, you see ...

182. 4 E MS CLIFF BRIG: The Amazon basin? Surely, Professor ... /

183. 1 F MCU JO. CLIFF: No, no. The things people eat to get their protein - grubs, caterpillars, / locusts - the blood of their cattle ...

JO: Yuk!

184. 4 E MCU CLIFF CLIFF: Only the same as black pudding,  
love./ Ah ... Now listen to this ...  
and when game is in short supply, these  
tribes, or so it is said, will subsist  
for months at a time on a certain giant  
toadstool particular to the region,  
which serves then for their meat./  
Thus doth a beneficent Providence ...  
etc. etc.'

185. 3 H MCU BRIG.

/STRIKE/  
F/G TABLE

BRIG: When was that published?

CLIFF: Oh ... 1884 ...

186. 2 K MC 2-s  
JO/CLIFF. BRIG: And on the strength of that  
you'll go gallivanting off into the  
jungle?/

JO: But of course! Like finding an  
old treasure map!

187. 3 H MCU BRIG. CLIFF: Exactly - and what a treasure!  
It could help to make the whole world  
rich! /

BRIG: A toadstool?!

188. 1 F 4-s DR./JO/CLIFF/ BRIG. (DOCTOR WHO COMES BACK.  
HE STANDS FOR A MOMENT  
IN THE DOOR. THE WHOLE  
ROOM FALLS SILENT)

DR. WHO: Bad news, I'm afraid. The  
other miner's dead, too.

189. 3 H MCU DR. JO: Bert? Oh no! /

(2 Next)

190. 2 K  
MC2-s JO/CLIFF.  
and table top.  
3 remounted/  
on second/  
creeper/

JO: Here were we laughing and  
enjoying ourselves. And all the time  
Bert was ...

191. 4 E (Tracked in) / CS JO/CLIFF's hand. (CLIFF PUTS HIS HAND  
COMFORTINGLY ON HERS  
AND GIVES IT A LITTLE  
SQUEEZE) SHE DOES NOT  
TAKE IT AWAY.

192. 2 K  
A/B

THE DOCTOR COMES BACK  
TO THE TABLE)

DR. WHO: They've completed the post-  
mortem on Hughes.

193. 1 F  
M2-s BRIG./DR.

BRIG: And? /

DR. WHO: Every cell in the body had  
been attacked. By some sort of virus  
apparently. They still haven't been  
able to isolate it. /

194. 4 E  
MCU CLIFF

CLIFF: So we're fighting in the dark. /

195. 2 K  
MCU DR.

DR. WHO: Not quite. We still have the  
egg, remember ... /

196. 1 F  
MCU JO.

JO: (QUIETLY) Poor Bert ...

P A U S E

(Pause)

2L,A2

197. 2 L / 29. INT. CLIFF'S LAB. NIGHT.

CS EGG.

Pan up to  
MC2-s BRIG./DR.(THE DOCTOR AND THE  
BRIGADIER LOOKING AT  
THE EGG, WHICH IS  
SECURELY RESTING IN  
A SHALLOW BOX ON A BENCH)DR. WHO: And so, tomorrow morning,  
Professor Jones and I are going to  
take a good look at it.BRIG: Funny looking thing ...198. 1 G  
High MS JO./2 to M FAST/5C,B4,1G,2M/30. INT. LIVING ROOM. NIGHT./LIGHTING/

Fire Glow

(THE ROOM IS EMPTY EXCEPT  
FOR JO AND CLIFF. THE  
LIGHTS HAVE ALL BEEN  
TURNED OFF EXCEPT A LAMP  
BY THE FIRESIDE, WHERE  
JO IS SITTING)199. 5 C  
MS CLIFF.Pan him L. down  
his body to JO.JO: But if I'd stayed with him  
perhaps I could have ... oh, I don't  
know ... helped him somehow.CLIFF: You mustn't blame yourself,  
love. There's nothing you could have  
done.

C.P.S. (On 5 Shot 199)

-42-

51.

Let CLIFF in  
L. for M2-s.

JO: Oh, I know that really. It's just that ... he was such a ... such a perky little man. He called me Blodwen ...

(SHE DISSOLVES INTO TEARS.  
CLIFF PUTS HIS ARM AROUND  
HER)

I don't know why I'm crying. A funny little Welshman. I hardly knew him.

Slow track  
into C2-s.

CLIFF: You shouldn't feel ashamed of grief. It's right to grieve. Your Bert was unique. In the whole history of the world there's never been anybody just like Bert - and there'll never be another, even if the world lasts for a hundred million centuries.

(SHE SMILES A WATERY SMILE)

JO: Thanks.

(HE SMILES TOO, AS IF IT WERE INEVITABLE, THEY LEAN FORWARD AND GENTLY KISS. THE SOUND OF THE LAB DOOR OPENING, AND THE DOCTOR'S VOICE INTERRUPTS THEM)

DR. WHO: (OOV) And frankly, Lethbridge Stewart, I fail to see the value of a lot of idiot soldiers clumping around the place.

200. 1 G  
MLS BRIG./DR.

BRIG.  
(THE BRIGADIER/IN THE DOORWAY)

201. 2 L  
MS CLIFF.  
Hold rise.

BRIG: You've been thankful enough sometimes, Doctor. Ah ... just come to say goodnight Professor./ I'm off.

C.P.S.

(On 2 Shot 201)

-43-

52.

Pan him R.  
to M2-s with  
BRIG.

CLIFF: Are you sure you won't stay  
here too, Brigadier? We've plenty of  
room.

202. 5 C

BRIG: No, no. Kind of you, but the  
pub'll do me. Goodnight, Miss Grant.

JO: (Half turn) Goodnight.

(CLIFF MOVES OFF TO SEE  
THE BRIGADIER TO THE  
DOOR. THE DOCTOR COMES  
DOWN TO JO AND SMILES)

203. 1 G

Low MS DR. in  
doorway.

DR. WHO: I think a goodnight's sleep  
is indicated, Jo.

204. 2 L

MS JO.

JO: Oh, I feel fine now. Honestly.  
I'm going to read for a bit. This  
Amazon book. It looks fascinating.

(SHE OPENS IT AND STARTS  
TO READ)

205. 1 G

MCU DR.

DR. WHO: Well, I shouldn't be too  
late if I were you. Good night.

206. 5 C

MCU JO.

JO: Mn. Goodnight.

207. 1 G

MS DR.

Just include  
shappire.

(THE DOCTOR TURNS AT THE  
DOOR S... THOUGHT STRIKES  
HIM. HE SMILES AND TAKES  
THE METEBELIS SAPPHIRE  
OUT OF HIS POCKET)

208. 5 C

MCU JO.

Include top of book.

DR. WHO: Oh ... Tardis came up  
trumps and I did end up on Metebelis  
Three.

(1 Next)

-43-

C.P.S.

(On 5 Shot 208)

-44-

53.

209.

1 G

MCU DR.

JO: (ENGROSSED) Mn? Oh, greet, greet.  
Goodnight. /

(THE DOCTOR LOOKS AT THE SAPPHIRE, SMILES A TRIFLE TUMFULLY AND PUTS IT BACK IN HIS POCKET)

210.

2 L

DR. WHO: Goodnight Jo. /

211.

1 G

M2-s DR/CLIFF

(AS THE DOCTOR TURNS TO GO, CLIFF APPEARS IN THE DOORWAY)

CLIFF: Ah. Off to bed?

212.

2 L

MS JO.

DR. WHO: The very man. I've had some thought on this so-called virus.

213.

1 G

M2-s DR./CLIFF.

(HE PUTS HIS ARM ROUND CLIFF'S SHOULDERS AND SWEEPS HIM OFF DOWN THE CORRIDOR. CLIFF IS MOST TAKEN ABACK)

CLIFF: Oh, but ...

DR. WHO: It seems to me that if you postulate an active nucleus ...

(CLIFF SUBMITS TO THE INEVITABLE, AND CALLS BACK TO JO)

(2 Next)

-44-

C.P.S. (On 1 Shot 213)

-45-

54.

CLIFF: Goodnight Jo. Try and get  
a good night's sleep.

214. 2 L  
MLS JO.

(THIS IS NOT AT ALL/  
WHAT JO EXPECTED)

215. 5 C  
MCU JO.

Track into CU.

(THE VOICES DIE AWAY AS  
THE DOCTOR AND CLIFF  
GO UPSTAIRS.

JO SUDDENLY GRINS AND  
RETURNS TO HER BOOK.  
ALMOST IMMEDIATELY,  
SHE SETS IT FULL TO  
HER LAP AND STARES INTO  
THE FIRE, SMILING TO  
HERSELF.)

P A U S E

1 to H  
2 to M

(5 Next)

-45-

(Pause)

- 46 -

55.

5C, 3J / 3 on 2nd creeper mount/  
/ & 5D /

216. 5 C / 32. INT. LIVING ROOM NIGHT

MS JO.

No door in b/g.

/SAFETY SHOT/

P A U S E 5 to D

(JO IN HER CHAIR,

STILL GAZING INTO

THE FIRE, HAS HER

BACK TO THE DOOR.

/EDIT ORDER/

217. 5 D

LS JO from behind  
her. Track in.

THE MAGGOT APPEARS

/SHOT 3 and 5/

P A U S E 5 to C

IN THE OPENING AND  
REARS UP, SWAYING  
GENTLY.)

218. 5 C 24

MS JO L. of frame.

0/L 3 on 5

3 J (on creeper)

18'06" from C.S.O.

Blocks.

LS Maggots.

/EDIT ORDER/

/SHOT 1/

ACTION

[WALK MAGGOT L - R. INTO  
GAP BETWEEN C.S.O. BOXES  
AND REAR UP. HOLD FOR  
10" MAGGOT cross D/S  
TO CAMERA. LOOK L. AND  
EXIT L. (FOR EP. 4. HINKS  
ATTACK)]

P A U S E

219. 5 C 9

CS DOORWAY Clip  
either side.

0/L 3 on 5

3 J 9

CS CSO Blocks  
clip either side.

/EDIT ORDER/  
/SHOT 2 & 4/

ACTION

[WALK MAGGOT IN L - R.  
AND REAR UP. HOLD  
REAR 10". THEN WALK  
FORWARD.]

P A U S E

1H, 2N(C.S.O.)  
3K, 5E(C.S.O.)

220.

1 H 24

MS Bench  
and egg box.  
O/L 2 on 1  
2 M 24  
MS C.S.O. Bench  
Match to Cam.1.  
and egg in box.  
Maggot exits  
bottom of frame.

51. INT. CLIFF'S LAB. NIGHT

(THE EGG, CLEARLY LIT  
BY A SHAFT OF MOONLIGHT,  
SUDDENLY SPLITS DOWN THE  
MIDDLE. A MOGGOT,  
A LITTLE SMALLER THAN  
THE ONES IN THE MINE,  
SQUIRMS OUT. IT ROLLS  
OUT OF THE BOX AND FALLS  
TO THE FLOOR. IT RAISES  
ITS SNOUT AS IF SNIFFING  
THE AIR AND CRAWLS  
BRISKLY TOWARDS THE  
DOORS.)

EGG HATCH  
AND MAGGO  
OUT AND  
OVER TABL

RECORDING

BREAK

1 to CLEAR S

221.

3 K 50

Lots of floor.  
Door on R. edge frame.

MAGGOT  
DROP ON  
FLOOR  
NEAR 5  
AND  
CROSS R.  
AND EXIT

222.

5 E 50

Lots of floor  
C.S.O. Blocks R. edge frame  
match to 3.

PAUSE

S/B TK/  
RUN TK/

223. TELECINE 32A: Dur: 52"

TAPE

Closing Title FilmS/I  
T/J's

4. Dr. Who  
JON PERTWEE
5. Jo Grant  
KATY MANNING
6. Brigadier Lethbridge Stewart  
NICHOLAS COURTNEY
7. Stevens  
JEROME WILLIS  
Clifford Jones  
STEWART BEVAN
8. Elgin  
TONY ADAMS  
Hinks  
BEN HOWARD
9. Fell  
JOHN ROLFE  
Boss's Voice  
JOHN DEARTH
10. Dave  
TALFRYN THOMAS  
Nancy  
MITZI MCKENZIE  
Minister of Ecology  
RICHARD BEALE
11. Written by  
ROBERT SLOMAN
12. Title Music by  
RON GRAINGER and  
BBC Radiophonic Workshop
13. Incidental Music by  
DUDLEY SIMPSON  
Special Sound  
DICK MILLS
14. Script Editor  
TERRANCE DICKS
15. Designer  
JOHN BURROWES
16. Producer  
BARRY LETTS
17. Directed by  
MICHAEL BRIANT  
BBC-tv

224. TELECINE 31: Dur: 45"

S.O.F.

Ext. Pit Head. Day.

AN AMBULANCE M/N slams the rear door of his vehicle.  
A MIXED CROWD of VILLAGERS and WHOLEWEALERS parts to let it through.

The BRIGADIER watches it go, turns and walks towards the Pit Head Office.

END OF TELECINE 31

225.      TELECINE 32: Dur: 15"

S.O.F.

Ext. Global Chemicals. Day

HIGH SHOT (POV)

FELL's body is spreadeagled  
and dead, two floors below.  
ONE or TWO guards are running  
towards him while another is  
shouting something  
incomprehensible to the  
GUARD OFFICE.

END OF TELECINE 32